

COLUMBIA LIBRARY COLUMNS



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Columbia Library Columns

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Dr. Edward Bancroft, a young American scientist and writer who belonged to an American patriot group in London, was recruited into the British secret service in 1772. He had the code name "Edward Edwards" and was highly successful, particularly when in Paris where he was a confidant of Franklin and others of the American mission who were seeking aid from France. All of them trusted his loyalty and it was not until sixty years after his death that his traitorous activities were discovered.

The hollow trunk of a box tree on the south terrace of the Tuileries Gardens was used as the means for transmitting messages. Each Tuesday Dr. Bancroft brought his report inserted in a bottle and lowered it by a string into the hollow. At the same time he picked up new instructions from Lord Stormont.



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A Master Spy's Espionage Collection

RICHARD B. MORRIS

AFTER World War II, the master spy, Major General William H. ("Wild Bill") Donovan, returned to his busy law practice, having organized and headed the OSS, that legendary "cloak-and-dagger" operation, whose feats behind enemy lines have provided countless themes for spy stories and TV series. Convinced of the importance not only of the espionage and sabotage sides of his complex and secret operation, but also of the research and analysis carried out by his agency, he strove to alert the nation to the need for systematic intelligence planning and organization. He was determined to show that intelligence operations had played a meaningful role in military and diplomatic decision-making from the beginning of our national history and were by no means alien to the American tradition.

Unfortunately General Donovan did not live to complete the huge task he had set himself or to give to the historical working-papers that were gathered for him the stamp of organizing genius and special style that was his own. Very recently the Donovan Papers have been turned over to the Columbia Libraries' Special Collections Department by the General's widow, and already they have drawn a flock of researchers, ranging from professional historians to fiction writers. What is being turned up will indubitably contribute to a deeper understanding of the role of intelligence in the conduct of the War of the American Revolution as it was conducted on both sides of the Atlantic.

The average person, although exposed on some four or five levels in the school system to courses in American history, has only the foggiest notion of undercover operations during the War for Independence. Of course, he knows of Nathan Hale's martyrdom and that Major André was executed as a spy, a role for which he technically qualified. A reading of James Fenimore Cooper's *Spy* sheds some light on the espionage operation that Patriot John Jay ran in New York before he left his home state for greater duties at Philadelphia and Madrid. Those who are somewhat better informed may have known how a double agent, in the person of the American turncoat Dr. Edward Bancroft, had penetrated the secrets of the American mission to France and sent back to the British items about supplies and ship sailings that he had picked up at Benjamin Franklin's residence at Passy. The history texts will give him little more.

There is a large and fascinating story still to be told, however, and so far we have had only little pieces of it. In my recent book, *The Peacemakers*, the first monograph to come out of the John Jay Papers project, I have had occasion to dwell upon the espionage which accompanied the diplomatic negotiations that ended the American Revolution. Assisted in some cases by clues offered by the Donovan Collection, I have traced the labored efforts of the French Foreign Ministry to obtain documentary evidence of Spain's double-crossing tactics in negotiating for peace with the British behind Louis XVI's back. I have also revealed how France's Foreign Minister, the magisterial Comte de Vergennes, went to great lengths to secure through espionage agents incriminating documents that would prove that Jacques Necker, France's Director General of Finances, was making covert appeasement moves toward the British ministry. How a British double agent was used by some one high up in British government circles to frame the anti-administration leaders, Lord Shelburne and the Duke of Richmond, is revealed by a study of intelligence correspondence, and how a counterintelligence agent sought to mislead the French and their Dutch ally regarding British naval

movements is also narrated therein. Some of the French intelligence reports from London, as I point out, had curiously anti-American overtones. Nevertheless the best efforts of professional espionage agents on the Continent failed to thwart the attainment by America of its major objective, the winning of independence.

If, then, espionage played a less consequential role in the later European phases of war and peacemaking, it was of prime value in the early years of the Revolution, when France and Spain were covertly aiding the American insurgents, and Lord Stormont, Britain's tenacious ambassador at Versailles, was bent upon tracking down the evidence of France's complicity in supporting the insurgency of England's colonies. Many years ago Benjamin Franklin Stevens, bookman and antiquary, issued in twenty-four portfolios a collection of manuscript facsimiles of documents drawn from the European archives relating to America, 1773-1783. A substantial part of this collection dealt with the intelligence operations conducted by Lord Stormont in Paris, as well as with the activities of Philip Stevens, the permanent undersecretary of the British Admiralty, and William Eden, an undersecretary of state, who between them conducted an operation on a scale of almost the magnitude of General Donovan's operation for the OSS.

In many cases the reports of General Donovan's researchers provide more fare than is offered at B. F. Stevens' table. To take one example from a goodly number, among the Donovan reports are some juicy morsels detailing the activities of the corps of British spies who used Holland as a center for their operations. From a little bookshop in Rotterdam Frouw Marguerite Wolters, an innocuous-looking burgher's widow, for years fed the British Admiralty with reports—political, diplomatic, military, naval, and financial—gleaned from her agents located in every European nerve center, including Paris and Madrid. When at the end of 1780 England declared war against the Dutch, Frouw Wolters's espionage center was merely moved to Ostend in the Austrian Low Countries, where it was headed by her trusted chief clerk, L. C. Hake. In addition, Sir Joseph Yorke, Britain's formidable

ambassador to the United Provinces, removed himself from The Hague when his country went to war against the Netherlands, and merely shifted the intelligence operations that he himself had supervised from the Dutch capital to Antwerp.

These intelligence activities, and numerous other undercover operations conducted both in England and on the Continent, are documented and analyzed in part, if not in full, in three separate, though incomplete, reports made for General Donovan and based upon a study of the documents in the public archives of Great Britain and France. The Vatican archives were also combed, but the yield was negligible. In addition, the Donovan team searched the Headquarters' Papers at the William L. Clements Library at Ann Arbor for documents revealing British military intelligence operations in America, an area which was carefully worked over by Carl Van Doren in his *Secret History of the American Revolution*.

Of all the reports and transcripts in this huge collection, perhaps the most significant for the historian are the analyses and copies of correspondence detailing American espionage operations directed by General Washington himself, and documented at length in the Papers of George Washington deposited in the Library of Congress. While the letters which Washington wrote have been published in the Fitzpatrick edition, no systematic publication of the enormous body of letters addressed to the General has ever been attempted. They are still in large measure an unworked mine. The Donovan Collection contains thirty-four volumes of transcripts of documents from the Washington Papers, along with ten volumes of biographical sketches dealing with people covered in the correspondence. These are grouped by regional campaigns, and attention is paid to espionage, intelligence, and counterespionage activities.

In *A Peculiar Service*, a book scheduled for fall publication, Corey Ford tells us how the idea of the book was suggested to him by General Donovan, to whose staff Ford was temporarily assigned during World War II. The general, whose extensive

library of books on espionage has also been donated to the Columbia Libraries along with his research papers, took down from his crowded shelves a copy of *General Washington's Spies* by Mor-



Contemporary silhouettes of Sarah Townsend and her brother Robert, one of General Washington's spies who was known as Culper Junior.

ton Pennypacker and asked: "Why don't you write a book about the beginnings of American intelligence in the Revolution?"

Corey Ford finally took up the challenge, and his forthcoming book, recounting some of the hair-raising escapades of the spy rings in New York, demonstrates the profitable uses to which the Donovan Collection may be put by a resourceful researcher who can recognize a clue, and has the ingenuity and persistence to run down the leads in which this collection of working papers and documents abounds. One spy ring which is now exposed to us in fascinating detail by Corey Ford is the Culper Ring—code name for Washington's Manhattan agency. Its members were amateurs at spying. We catch glimpses of them in the Donovan Papers—a schoolteacher, a Setauket farmer, an ex-whaler, a tavern keeper, a Quaker merchant. Amateurs, but, as Corey Ford shows, these homespun spies managed to outwit the professional British intelligence operation to the end of the Revolution.

Finally, one caution must be offered. The Donovan Collection is a vast storehouse of research notes, calendars, transcripts, and microfilm, for which a guide has been prepared by the General's research assistant, Mrs. Eleanor F. Steiner-Prag. These reports light up innumerable paths, but you yourself will have to choose the one you wish to explore, make your own fresh reconnaissance of the ground ahead, and carry on the journey to the end.

A Neglected Genius of Colonial Pennsylvania

JOHN JOSEPH STOUTD

ABOUT one hundred and twenty-five years before that Independence day in 1845 when Henry David Thoreau went to live alone by Walden Pond near Concord, Massachusetts, a German-born mystic named Conrad Beissel (1691-1763), with several companions, was living the solitary life in the Conestoga region of what now is Lancaster County, Pennsylvania.

Not only was Conrad Beissel's self-chosen solitude just as productive in a literary sense as Thoreau's later became, but it also was an expression of the same rebellion against a society which demanded that a man live by its laws, conform to its customs, accumulate its wealth, think its thoughts and dress to please its tastes.

Conrad Beissel was to become one of the most productive literary figures in Colonial America. He wrote—of course in the German language—at least six volumes of mystical prose and about forty thousand lines of German religious verse. But even though eighteenth century America boasted few writers as prolific, his name does not appear in the histories of American literature; American literary historians continue to ignore him because he wrote in that other language in which George Washington published some of his Pennsylvania proclamations, the German.

Beissel had been born at Eberbach along the Neckar in Germany, March 1, 1691, son of a no-account baker who had died several months before his son's birth. The lad's orphaned childhood was one of poverty, neglect and hunger. Precocious of mind but sickly of body, he withdrew into himself and developed an outer life of make-believe and feigned good fellowship: he even fiddled for the frolics of weddings. This introspective young

man was apprenticed to a baker in Eberbach, going on his journeyman travels to Strassburg, Mannheim and Heidelberg. At each place he came in touch with unorthodox religious groups—Philadelphians, pietists, mystics—and in 1716, in his twenty-fifth year, he experienced profound conversion, finding acceptance in the Heidelberg circle of pietists, among whom were several university professors. His espousal of pietism brought him in conflict with his fellow bakers as well as with the ecclesiastical authorities; his fellow bakers resented this long-nosed busybody prying into their affairs and criticizing their peccadillos; churchmen were alarmed by the threat of separatism. Soon he was in conflict with civil and religious authorities and was haled before civil and religious courts—where he was found guilty of an unknown charge and banished from his homeland.

Sick with tuberculosis and deeply troubled, Beissel came, pedlar's pack on his back, to the land of the exiled pietists in tolerant Wittgenstein, then *rendezvous* for the persecuted. Ill, ragged, and hungry he thus reached Schwartzenu where there still was an afterglow of an earlier awakening; here a fellow baker named Schatz introduced him to Johann Friedrich Rock (1648-1749) and to Eberhard Ludwig Gruber (1665-1728), leaders of the congregation of True Inspiration, a movement deriving from the prophets of the southern French deserts. Here too he was cured of his illness by Dr. Carl.

In 1720, in company with Georg Stieffel, Jacob Stuntz, Simon König and Heinrich von Bebbber he sailed for America, landing in Boston in September and proceeding to Philadelphia. His goal was Germantown. Here he remained for a year, living with the sectarian leader Peter Becker, learning a new trade—weaving. His spirit, though, was not yet at peace and he longed for fuller solitude, convinced that civilization was corrupt. So, with his travelling companions, he plunged deeper into the Pennsylvania wilderness, going fifty miles farther up into the Conestoga region, hoping to live there as one of the quiet in the land, free from contentious religious opinions, close to the forest and his God.

His fight had taken him from cultured but, as he felt, corrupt Heidelberg to the edge of the American wilderness.

Beissel's search for the simple life, uncluttered by human misery, was not easily satisfied. He visited the Labadist colony in Bohemia Manor, Maryland; he made acquaintance of Welsh sabbatarians in Chester county; he travelled to various regions, preaching his message.

His holy life and blessed works soon brought him to the attention of the other solitary living in Penn's woods, for at that time the frontier was peopled by hermits like those of the ancient Egyptian deserts. Pennsylvania was full of mystics, and Beissel was chief among them. From his light a new awakening arose—two decades before the New England great awakening—and his preaching journeys helped to convince others that he was a religious genius. Also, he had special attraction to women. Gradually, solitary of both sexes forsook their lonely ways and gathered around him, forming a community. Beissel accepted this as a call

to leadership. After several starts, a new congregation arose about him, located at the place called Ephrata. This was around 1735. Various colonies of the awakened came to the community and in 1739 the congregation was well enough organized to have a hymnal published, containing the poetry of Beissel and some of the others.



BEISSEL, JAEBEZ AND ONESIMUS.
From an old Kloster sketch.

Even while he had been a solitary pilgrim in the Pennsylvania wilderness, Beissel had written prose and verse; in fact, Benjamin Franklin, then a struggling Philadelphia printer, had brought out



THE EPHRATA CLOISTER

Shown above are two of the principal buildings of the Cloister: Saal, the Chapel (right), and Saron, the Sister House (left). They are still standing and are being preserved by the state.

collections of his works. This was as early as 1730. Beissel's pen never stopped. He wrote meditations, epistles, hymns, apocalypses as well as verses—some of the deepest writings to come from a Colonial American writer.

The congregation that gathered about Beissel in the Lancaster Conestoga was half-monastic, half-worldly. Three orders developed, perhaps in imitation of the old Franciscans: first there was the Brotherhood of Zion, a gathering of some of the most profound spirits of the pietist movement; then there were the Sisters, organized into the Sisters of the Rose of Sharon; and finally there was a third order, of Householders, who, unlike the single sisters and brethren, were heads of households and farmed their own fertile Lancaster lands which surrounded the celibate cloisters.

Hence a community of three orders formed a dynamic economic pattern; soon it was sending wagon loads of produce to Philadelphia and even maintained agents there to market its wares.

To subject the flesh and spirit, Beissel founded several schools, for in addition to physical labor there were these disciplines for the spirit: a writing school where manuscript illumination was done and a singing school where the choir was trained in Beissel's peculiar theories of music. Here the poetry which Beissel was writing was matched to the musical chorales he was composing, for he was poet, musician, and choir-master.

By 1748 the singing of Beissel's music at Ephrata was a high art and had attracted attention in all of the colonies. Visitors came to hear this angelic sound. In this year there came off the Ephrata press a magnificent hymnal, *Die Turteltaube*, the Turtledove, containing only words. A beautifully illuminated manuscript copy was made in the writing school and presented to Conrad Beissel. This precious example of American calligraphic art is now in the Music Division of the Library of Congress. Also, for the use of the singers in the choir, choral books were prepared, consisting of printed words of the chorales with musical notations added by hand. These chorale books were made in the Ephrata writing school.

In 1750 the chief illuminator, Sister Anastasia, who was born of a prominent Swiss family, prepared a magnificent copy book, *Der Christen ABC*, the Christian ABC, which was a pattern book for the illuminating art. It survives and now is the property of the Commonwealth of Pennsylvania.

In 1754 the third great hymnal was prepared, *Paradisches Wunderspiel*, miracle play of paradise, containing an enlarged collection of religious poetry. Again a specially illuminated copy was made for and presented to Conrad Beissel; this too is in the Music Division of the Library of Congress. Chorale books likewise were made for the use of singers, who stood in the chapel with printed words and manuscript chorale books, singing this mystical music at worship.



An Ephrata Sister from an illuminated hymn-book

The Columbia University Libraries now have the Berol collection of Ephrata materials, giving students of American colonial history basic sources for a study of this phase of early American life. The collection comprises twelve items, as follows:

One printed copy of the *Turteltaube* hymnal of 1747, containing the mystical poetry of Beissel and other Ephrata members.

One printed copy of the *Turteltaube* hymnal of 1747 with later printed appendices.

Three manuscript choral books to the *Turteltaube* hymnal of 1747 used in the choir by the singers.

One printed copy of the *Wunderspiel* hymnal of 1766.

One manuscript choral book of the *Wunderspiel*, dated 1754, and used with the earlier edition of the hymnals.

One unidentified manuscript choral book which belonged to Jacob Neagly in 1791, probably to accompany a later hymnal.

One unidentified choral book in manuscript with printed register which may be related to the *Weyrauchs-Hügel* of 1739. (If so, it is a unique piece.)

Three volumes of Beissel's mystical prose writings.

Together these twelve items in the Berol collection afford students basic material to study not only the poetry of one of Colonial America's most prolific writers, although he wrote in German, but his music too. Beissel's music, which is being transposed and revived, can be sung—a disc has been cut to record it—and it seems to have been, next to the Moravian music of Bethlehem, the finest cultural achievement of Colonial Pennsylvania.

Here in this music we come close to Bach, close to the deep seventeenth century piety—mystical chorales and mystical verse which is a far cry from the deism of that rationalist eighteenth century. And today, as we visit Ephrata in the dusk of a Pennsylvania summer evening and hear the strains of Beissel's music sung again along the gently flowing Cocalico, we too are moved by its depth and mystical aspiration; we can sense the profound mood of old Ephrata.

Perhaps then, we may understand why that clever and witty

figure of early Pennsylvania, printer Benjamin Franklin, made the fame of Ephrata known in England and France, and carried two of these illuminated manuscripts to Europe. Perhaps Franklin, rationalist that he was, knew within him that this spirit which breathes forth from Beissel's music was far deeper than anything which rationalism could offer.

In any event, Beissel's poetry and music, as yet largely unstudied, await the work of an appreciative student who, in the Berol collection, has a good introduction to what this writer believes is one of the finest cultural achievements of eighteenth century America.

Dante Through Three Artists' Eyes

PEPPINO G. MANGRAVITE

DANTE'S *Divine Comedy* is dear to artists. For over 600 years this great poem has inspired them to transcribe its world of imagery—a sculptural world of impassioned human gestures and clashing souls—into graphic and pictorial vernaculars of their time. To artists, Dante represents the poet of the soul of mankind, and the visual interpretation of mankind's soul has been the purpose and function of the artist ever since he first discovered the outline thousands of years ago, then invented manual ways to make it “capture” permanently on a surface the symbols of the soul. Out of that discovery and of those inventions, “the Poets,” it has been said, “made all the words.”

The *Divine Comedy*—the *Inferno*, particularly—has been interpreted in various and diverse graphic and pictorial languages by many artists, including Giotto, Botticelli, Michelangelo, Signorelli, William Blake, and, in our time, Salvador Dali and our American contemporaries Rico LeBrun and Robert Rauschenberg. These artists' interpretations of the *Divine Comedy* are commonly spoken of as illustrations, but they are more than visual representation of word logic; they are graphic and pictorial narrations which for aesthetic enjoyment should be read in their own syntactical form without the accompaniment of literary text.

Illustration—“the art of representing graphically or pictorially some idea which has been expressed in words”—is as old as human language itself. Unfortunately, its potency as an art was weakened when modern culture applied it to literature, specifically to story books.

I remember my school days, 50 years ago, when we did not need a synthetic stimulus in the form of drawn or painted paraphernalia to help us enjoy reading literature. Students were no more imaginative then than they are today, the teaching of read-

ing may have been slower, more cumbersome than under the present progressive methods, but we learned to read and grew up with a genuine desire to read. It was not unusual then to read Dante's *Divine Comedy* at sixteen or seventeen. Would I could write of the living pictures and dramatic compositions which the poetry of Dante evoked in my mind! Those mental pictures were real to me; they had individual character, they were the result of Dante's visions interpreted by my imagination. It was some years later when I saw for the first time Doré's literal illustrations of the *Divine Comedy* reproduced alongside the literary equivalent—the poetical visions of Dante converted and reduced to a banal and miniscule scale—that I realized how futile it is to overlap word language with graphic or pictorial illustrations. Ever since, I have avoided books for adults with pictures that overlap words.

Most illustrations for the *Divine Comedy* by great artists, though designed to interpret the narrative in visual terms, were not intended to distract the reader's interest from the text—an interest which is apt to be weakened by the eye's instantaneous comprehension of picture reproduction alongside it. Writing, drawing, and painting are separate languages, and most fine artists realize this. I myself was lucky enough to have learned it at an early age. As Aldous Huxly puts it: "Music can say four or five different things at the same time, and can say them in such a way that different things will combine into one thing. . . . Painting too can exhibit the simultaneity of incompatibilities—serene composition alongside agonized brush work. . . . We can see more than one thing at a time, and we can hear more than one thing at a time. But unfortunately we cannot read more than one thing at a time." Literature cannot be perceived as significant form at a glance as drawing and painting can. It is a known fact that the average reader, accustomed to reading illustrated books, often skips that part of the literary text paraphrased by visual illustrations. For aesthetic enjoyment, the poet's visions and the artist's interpretations of them should be read apart, in spite of their historic kinship.

Ever since the beginning of language there has existed a perceptual relationship between poet and artist. In the language of the poet the visual artist often recognizes an image of his inner self. Expressing himself in action as he does, the artist's very nature urges him to elaborate what he senses and sees into his own graphic or plastic language. For centuries poets and artists have imbued human language with the warmth and color of their sensibilities—until logicians began to show hostility to their emotive acts.

To the logical mind of Ancient Greek and Roman philosophers the expression of the senses in formal thought was considered a deceitful function of language. Out of that peculiar reasoning Plato exiled poets from his republic, and later the Romans established the *Artes Liberales*—intellectual studies that scorn the inclusion of the maker's sensibilities—the manifestations of his hand and eye. The alienation of the maker from the pursuits of the mind persevered for a thousand years. But its system can still be traced in the antiquated Liberal Arts Colleges of today.

Dante was the first in the modern world to reconcile sensibility and intellect, for he had the dualistic power of perceiving with an artist's eye and of thinking in poetical phrases. He believed that the senses are avenues to the mind, and that of these the eye is supreme. That is why his poetry is predominantly visual, hence beloved by artists.

Perusing Dante's *Divine Comedy*, Goethe wrote: "He saw objects so distinctly with the eye of his imagination that he could reflect them into clear-cut outlines, and thus it is that we see the most abstract conceptions range themselves before us as if drawn after nature." No wonder Dante has continually attracted artists to his domain.

The numerous artists who have illustrated Dante's *Inferno* have spanned many different cultural periods, each with its own particular view about art. Let us take, for example, the periods of Botticelli, Blake, and Rauschenberg. What was the prevailing view of each artist's period about the purpose of Art, and how

does the manner in which each painter chose to illustrate Dante's poem demonstrate not only the attitude of his age, but also his own individual and unique response to the poet's word?

Art historian Kenneth Clark tells us that there have been three principal views about the purpose of art in Western civilization. "First that it aims simply at imitation," (until before the invention of the camera); "secondly that it should influence human conduct; and thirdly, that it should produce a kind of exalted happiness." Imitating with fidelity what the optical eye sees was the view of the purpose of art held by the Ancient Greeks. That view was extended past the Renaissance. It was Botticelli's view. With such a view, what does he see in the poetical vision of Dante; what, for example, does he hear in Canto XXXI of the *Inferno*? What does Blake, painting in a period when the moralistic view of art was dominant, see and hear in the same Canto? And in our own time with its exalted view of art, what does Rauschenberg see and hear in Canto XXXI? Last but not least, what does Dante say in this Canto?

John Ciardi, in his modern translation of Dante's *Inferno*, summarizes Canto XXXI as follows:

The Central Pit of Malebolge — — the Giants

"Dante's spirits rise again as the Poets approach the Central Pit, a great well, at the bottom of which lies Cocytus, the Ninth and final circle of Hell. Through the darkness Dante sees what appears to be a city of great towers, but as he draws near he discovers that the great shapes he has seen are the Giants and Titans who stand perpetual guard inside the well-pit with the upper halves of their bodies rising above the rim.

"Among the Giants, Virgil identifies NIMROD, builder of the tower of Babel; EPHIALTES and BRIAREUS, who warred against the Gods; and TITYOS and TYPHON, who insulted Jupiter. Also here, but for no specific offense, is ANTAEUS, and his presence makes it clear that the Giants are placed here less for their particular sins than for their general natures.

"These are the sons of the earth, embodiment of element forces

unbalanced by love, desire without restraint and without acknowledgment of moral and theological law. They are symbols of the earth-trace that every devout man must clear from his soul, the unchecked passions, passions of the beast. Raised from the earth, they make the very gods tremble. Now they are returned to the darkness of their origins, guardians of earth's last depth.

"At Virgil's persuasion, Antaeus takes the Poets in his huge palm and lowers them gently to the final floor of Hell."

This vision of Dante in Canto XXXI, while providing the atmosphere for the linear movement of Botticelli, encourages the artist to transpose the poet's sculptural allegory into his very own lyrical articulation. Botticelli was devoted to the allegory of the *Divine Comedy*, but he was not a scholar, as say, Michelangelo was. He saw the poem with the intuitive eye of a painter disciplined in the belief that even allegory should be sharply projected into visual form by imitation of its equivalent in nature. He illustrated the rhythm of the poem with lyrical Botticellian lines—lines which do not bind Dante's allegorical images, but imitate instead the physical form of man as conceived by ancient Greek sculptors. In Canto XXXI, Botticelli transforms the diverse characters of Dante's Titans and Giants into one repetitious image—the ancient Greek image of man. He illustrates more his ability to imitate codified forms than to illumine Dante's visions with the clarity of his linear language. The Greco-Roman image of man is so persistently imitated in Canto XXXI that Dante's idiomatic narration of the "Ninth and final Circle of Hell" becomes Botticelli's classical adaptation of Hell.

Blake, on the other hand, in the poetical allegory of Dante, hears only the echoes of his own mystic voice. He sees Dante's visions with the Protestant's eye—endeavoring to sustain mystical content within the moralistic art view of his time. He chooses the most virtuous of the Giants, Antaeus, in Canto XXXI to illustrate *his* concept of allegory and myth, not Dante's.

Botticelli had sensed the narration of Canto XXXI in its entirety before he transposed it into his own linear language. Blake



Botticelli's portrayal of the pit (Dante's *Inferno*, Canto XXXI)



chooses only one episode of the Canto, the most literal, to represent more his own doctrine of immanence than the transcendental visions of Dante. And he does this with the popular art language of the time—water color and engraving, of which he was a consummate master. The languages of water color and engraving, unlike the linear pen drawings of Botticelli, permit an infinite variety of light and dark planes—the very variety that colors Blake's illustrations of Dante with Blakean drama.

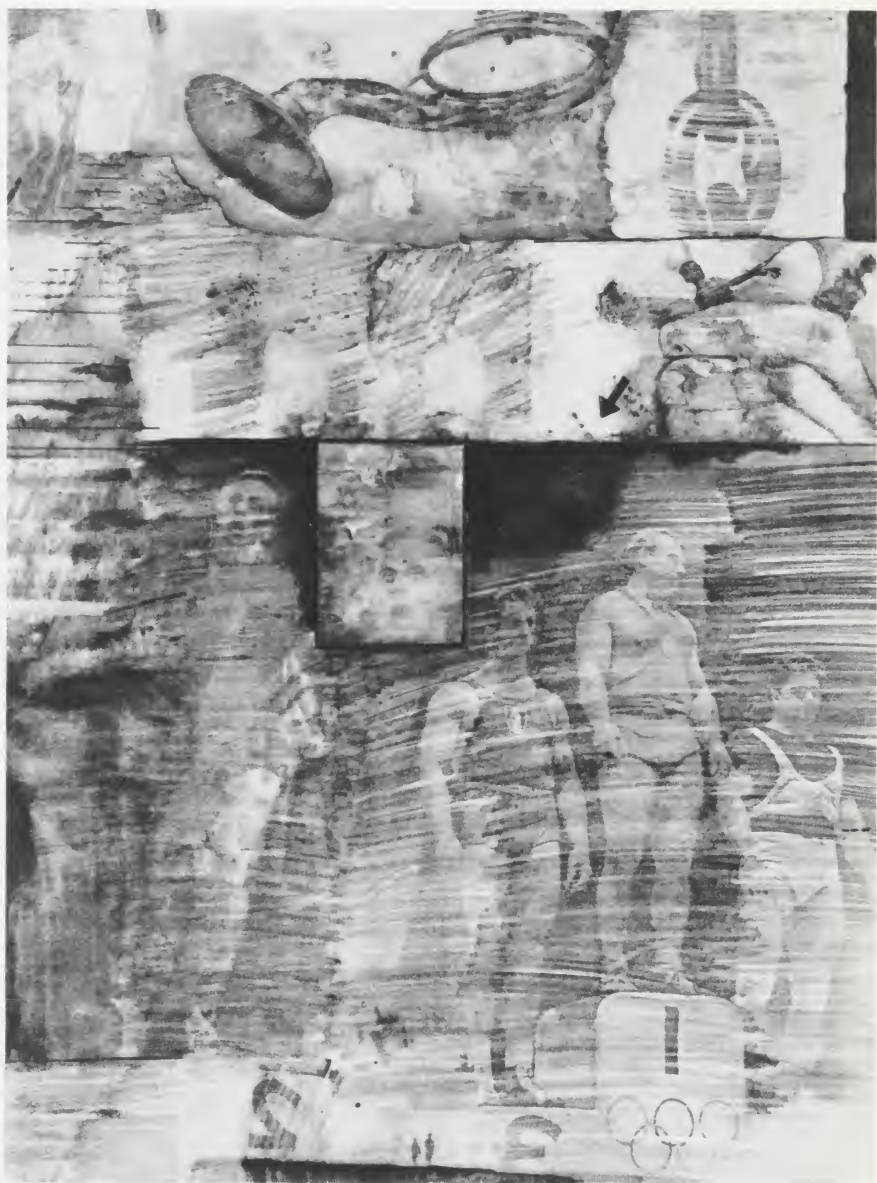
Robert Rauschenberg's inspiration for the illustration of Dante's *Inferno* was mainly derived from reading contemporary poet John Ciardi's *Dante's Inferno*, a rendering of the *Inferno of the Divine Comedy* in modern English. I have evolved my estimation of Rauschenberg's illustrations from long perusal of his original drawings, both when they were first exhibited in New York—they are now owned by the Museum of Modern Art—and more recently from the superb loose-leaf, actual-size reproductions of the 34 Cantos published in portfolio form by Harry N. Abrams, Inc., a copy of which is available for the "reader" of visual art in the Special Collections Department of the Columbia University Libraries.

Rauschenberg's drawings are a technical language of his own invention, which involves wetting a piece of drawing paper with lighter fluid, placing on it, face down, a photograph from a magazine, and rubbing over the back of the photograph—then adding to the transferred image water-color washes, shading, erasing, and line drawings. This distinguished "Pop Artist's" drawings of Dante's *Inferno* are a distillation of his exalted view of art and life—art and life to Rauschenberg being one and the same. Dore Ashton, in the introduction to the reproductions in the portfolio, writes that Rauschenberg "is akin to the Florentine Master of Universal Sightseeing in that he hears, smells, touches, recoils, swoons before what he sees."

In Canto XXXI the images Rauschenberg uses are all of the present day, taken from magazines. "Just as Dante used public figures to people his Hell," writes Rauschenberg's biographer



William Blake's conception of Antaeus setting down Dante and Virgil
(Dante's *Inferno*, Canto XXXI)



Rauschenberg's illustration for Canto XXXI of Dante's *Inferno*

Calvin Tomkins, "so does Rauschenberg: Kennedy, Nixon, and Adlai Stevenson turn up here and there." In most Cantos, "Stevenson appears as Virgil, the guide." In Canto XXXI he appears "along with other modern souls in torment as struggling athletes in the place of Dante's Titans." The illustration is Rauschenberg's elated view of Dante's allegory seen and articulated through his own visual idiom.

Fully to appreciate Rauschenberg's illustrations of Dante's *Inferno* the reader of visual art should also take into consideration his humility and respect for the poet's words. After he had decided to make a series of drawings of the *Inferno*, "he made up his mind," writes Calvin Tomkins, "that he would not attempt to pick out highlights (in the Cantos) to illustrate, because that would smack too much of personal taste and imply a certain lack of respect for the poet by distorting his emphasis and thus encouraging distortion in reading." How true! Dante's poetical words and the artist's illustration of them are languages to be respected and enjoyed for what they are.

Dante will forever deliver the word so that it reaches the roots of the artist's sensibilities and awakens in him the echo of all the dreams that mankind has dreamed for centuries. It is for the artist to illustrate by his own visual means the vision of Dante without overlapping the poet's words. If all the artists who have illustrated the *Divine Comedy* have not succeeded in illumining the poet's words, a few, certainly, have achieved the aesthetic satisfaction of translating them into visual vernaculars of their time; thus, by the power of creative imagination, they are ever expanding our awareness of the universal breadth of Dante's thought.



Lewis Carroll's photograph of Alice, Lorina, and Edith Liddell to whom he originally told *Alice's Adventures Under Ground*.

The Return of

Alice's Adventures Under Ground

LUTHER H. EVANS

MY STORY begins with the measles. If it is not unconstitutional for the Librarian of Congress to have the measles, it certainly is undignified. Be that as it may, I came down early in 1946 with this annoying affliction, which earlier—when I was 13—had put me to bed with *Ivanhoe*. Daily I received a few papers from my office on essential matters, and *The New York Times*. On March 14 that remarkable source of current knowledge carried, on the first page of its second section, advance publicity about the Eldridge Johnson sale which would be held on April 3 at the Parke-Bernet Galleries in New York. The touching news item related how the aged widow, who long ago had been the inspiration for the little girl of *Alice's Adventures Under Ground*, had been brought to part, some 18 years earlier, with the prized and famous manuscript which she originally had found in her Christmas stocking. It contained the story which the mathematics professor made up and told to her two sisters and herself on a picnic on that American Independence anniversary in 1862. The newspaper calmly set forth that the British Museum, although yearning to acquire the great item for the people of Britain, had felt unable to bid more than £12,500 at Sotheby's auction sale of April 3, 1928. That had not been enough, and Dr. A. S. W. Rosenbach had purchased the manuscript and six Dodgson letters for £15,400.

The newspaper account was accompanied by a facsimile page from the manuscript, with a drawing of Alice by Lewis Carroll, which clearly showed that Tenniel's inspiration for his famous illustrations in the printed *Alice's Adventures in Wonderland*

came from the author of the great story. There followed information about the purchaser to whom Dr. Rosenbach sold the little morocco-bound book with its ruled pages, block letters, and numerous pen-and-ink drawings.

In the leisure of my enforced idleness I began to think about the aggressions which unusual riches had enabled Americans to commit earlier in the century against the cultural patrimony of other countries. I had only a few months earlier participated in the exciting work of writing in London the constitution of the United Nations Educational, Scientific and Cultural Organization, and was much attached to the noble ideals expressed in it. One of these was respect for the cultural heritage of all countries, and another was the jealous preservation of and making widely available the world's books, manuscripts, art objects, and other materials of learning and research. I had also seen some of the evidence of the suffering which the people of the tight little isle had gone through. Reflection on these matters filled me with emotion, and I determined to act, both to make some reparation for excessive American acquisitiveness and to show gratitude for the suffering from which we Americans had been beneficiaries. But how?

Being an administrator, that is, an underpaid semi-intellectual whose job it is to put other people's ideas into noiseless practice, with care to obscure the fact if perchance an idea is his own, I quickly came to the conclusion that the course of action I should follow was to persuade a few compatriots to pay handsomely to relieve my anguish by purchasing the manuscript at the forthcoming auction sale, and presenting it as a gift to the British Museum, the most appropriate repository of the British cultural heritage. The Museum's hunger of 18 years before no doubt still existed.

As soon as it was safe to go downstairs to the telephone without danger of a relapse, I called Lessing Rosenwald, who had recently contributed a magnificent collection to the Library of Congress, and asked his advice. He accepted my idea with genuine



quite dull and stupid for things to go on in the common way.

So she set to work, and very soon finished off the cake.

* * * * *

"Curiouser and curiouser!" cried Alice, (she was so surprised that she quite forgot how to speak good English,) "now I'm opening out like the largest telescope that ever was! Goodbye, feet!" (for when she looked down at her feet, they seemed almost out of sight, they were getting so far off,) "oh, my poor little feet, I wonder who will put on your shoes and stockings for you now, dears? I'm sure I can't! I shall be a great deal too far off to bother myself about you: you must manage the best way you can — but I must be kind to them," thought Alice, "or perhaps they won't walk the way I want to go! Let me see: I'll give them a new pair of boots every Christmas."

And she went on planning to herself how she would manage it:

enthusiasm, and volunteered to put in some large blue chips and to assist me in wheedling others into supporting the project. He further advised me to talk to Dr. Rosenbach about the price to be bid and to ask him to do the bidding. He mentioned that Dr. Rosenbach took great pride in having been the original purchaser of *Alice* and would wish to be the purchaser again on this second and perhaps last time it would ever be sold at auction. This I did at once. Dr. Rosenbach was as excited as a young girl on her first date. He offered spontaneously to do the bidding without a commission, to make a contribution himself, and also to give me time to collect the necessary funds. We discussed prices, and on his recommendation, I gave him authority to bid up to \$100,000, and to charge the cost to my personal account. He thought the manuscript would bring perhaps \$75,000, but one should play it safe. The Library of Congress was not to be involved in any responsibility.

I do not recall the date of my calls to Mr. Rosenwald and Dr. Rosenbach, but I do have the text of a telegram to Wilmarth S. Lewis, dated March 22, 1946, in which I informed him of my plan.

The sale is a part of history, and need not be recounted here. The purchase was made for \$50,000, and Mr. Rosenwald, Dr. Rosenbach and I set about the task of interesting contributors, with frequent help from John Fleming, who then was Dr. Rosenbach's assistant. Most of the money came in by virtue of the initial drive in 1946, thanks to Mr. Rosenwald's great zeal and the standing which his support gave the enterprise. Dr. Rosenbach added to his generosity by making a substantial contribution on behalf of his brother, Dr. Philip Rosenbach, and himself, and also persuaded other persons to give substantial sums. After a while the going became harder, and I became more and more preoccupied with other matters of interest to the Librarian of Congress, who was also, by 1947, representative to many Unesco meetings.

Despite an unpaid balance of more than \$8,000, John Fleming

suggested during the summer of 1948 that I go ahead and make the presentation to the British Museum when I passed through London early in November, en route to the Beirut meeting of Unesco's General Conference. I decided to take advantage of the opportunity. One fine day right after Thomas E. Dewey conceded his unexpected defeat by Harry S. Truman, I took the precious item from the safe in the Librarian's office and tucked it in my brief-case. The manuscript spent a peaceful night in the room where my 12-year old son slept. The next day it was on exhibit for some hours in the New York Public Library, and was there also for the night, prior to the sailing of the *Queen Elizabeth* on November 6, 1948.

During the crossing of the Atlantic I took enough time from U.S. delegation meetings to read the manuscript, which differs considerably in the text from the published book. The purser's safe and an exhibit case in the ship's library were, however, the principal repositories of the treasure during the voyage. The purser was delighted to serve as temporary custodian, and proudly recounted how he had served in the crew of the ship which brought Mrs. Reginald Liddell Hargreaves (the original Alice) to the United States in 1932, where she was honored by many, including Columbia University.

The Customs people at Southampton had been alerted, and there was no difficulty at that stage. Our arrival in London was at about midnight on Friday—I almost left the manuscript in my seat on the train—and we were due to leave for Damascus by plane at 5:00 p.m. on Saturday, November 13. There was thus little time in which to have a transfer of custody, but Sir John Forsdyke, then Director of the British Museum, and his colleagues were prepared to carry out the arrangements about which he had told me by wire two days earlier. Around 10 a.m. that cold and wet Saturday I took the little treasure in hand—it had spent the night under my pillow at the hotel—and went by car to the British Museum. There I entrusted full care and custody to the Archbishop of Canterbury, as Chairman of the Trustees of the

Museum, and gave a little speech in which I recounted much of the above story. I added that the gift was made by a group of citizens of the United States who wanted to perform an act of




Luther H. Evans (left) presenting the original Lewis Carroll manuscript to the Archbishop of Canterbury (now Lord Fisher of Lambeth) and to Sir John Forsdyke, then director of the British Museum.

justice (cultural reparation) and also an act of thanks for the valiant defense of Western civilization and the liberties of all men against German might and terror, a defense organized by the British while Americans were engaged in arguments over whether international affairs were of any concern to them.

The Archbishop made an impressive speech of thanks about the gift as "an unsullied and innocent act in a distracted and sinful world . . . a pure act of generosity." Mr. George V. Allen, Assistant Secretary of State and chief of the U.S. delegation to the Unesco Conference, made a few kind and approving remarks, a number of Americans present swelled a bit with pride, and a number of Britishers had a quicker heartbeat and some even a slight catch in the throat. *Alice* had returned!

There is nothing further to say, except that the remaining amount of money was eventually raised (the last of it early in 1953), and that the Trustees of the British Museum were provided confidentially with a list of the donors, who would, it had been agreed when the enterprise was begun, remain anonymous.

Alice at Columbia

 ON May 2, 1932, Mrs. Reginald Pleasance Hargreaves was granted the degree of Doctor of Letters by Columbia University. President Nicholas Murray Butler, in presenting the degree, made the following citation:

“Descendant of John of Gaunt, time-honored Lancaster; daughter of that distinguished Oxford scholar whose fame will last until English-speaking men cease to study the Greek language and its immortal literature; awakening with her girlhood’s charm the ingenious fancy of a mathematician familiar with imaginary quantities, stirring him to reveal his complete understanding of the heart of a child as well as of the mind of a man; to create imaginary figures and happenings in a language all his own, making odd phrases and facts to live on pages which will adorn the literature of the English tongue, time without end, and which are as charming as quizzical, and as amusing as fascinating; thereby building a lasting bridge from the childhood of yesterday to the children of countless tomorrows—the moving cause, Aristotle’s τὸ οὐ ἔνεκα of this truly noteworthy contribution to English literature.”

Mrs. Hargreaves (the former Alice Liddell, who as a girl of ten had inspired Lewis Carroll to compose *Alice in Wonderland*) was given the degree at one of the culminating events of the centenary celebration of Carroll’s birth. The central theme of the celebration was a definitive exhibition of the published works of the author-mathematician-cleric, which made history by bringing together for simultaneous display nine of the fifteen copies of the 1865 edition of *Alice* then known to exist, as well as the original manuscript which Dr. Evans discusses in this issue of the *Columns*.

Today, after some thirty-three years, the number of known copies of the 1865 *Alice* has been somewhat increased, but it is altogether unlikely that the Columbia exhibit could be duplicated.



Mrs. Reginald Pleasance Hargreaves, the original Alice of *Alice's Adventures Under Ground*, with President Nicholas Murray Butler after receiving the Litt.D. degree.

Our Growing Collections

ROLAND BAUGHMAN

Gifts

A*I.G.A. gift.* The American Institute of Graphic Arts has continued its practice of placing a full set of each year's "50 Books of the Year" award winners in Special Collections. The current gift comprises the 1964 exhibition (1963 production).

Appleton gift. Professor William W. Appleton (M.A., 1940; Ph.D., 1949) has presented a remarkable collection of thirty letters from his distinguished ancestor, William Henry Appleton, the publisher, to the latter's father, Daniel Appleton, then senior member of the firm. The letters, written during the period from May 15, 1838, to May 2, 1839, deal with business affairs, commercial news, and personal matters.

Aramco gift. Through the good offices of Professor Saba Habachy, the Arabian American Oil Company has presented to the Law Library a collection of 214 Arabic books, many of which are old and rare. They comprise basic works on Islamic law, statutory compilations of several Middle Eastern countries, and legal treatises, as well as a number of novels, histories, and other works of more general interest.

Day gift. Mrs. John Day has presented a large number of transcriptions, notes, and papers relevant to the Columbia papyri which her husband, the late Professor Day, had compiled.

East Asian Library: Chinese Section. In recent months some 200 government and public institutions in Taiwan have been approached directly for publications that are not otherwise read-

ily available. Our list of required titles was carefully prepared, and the response has been remarkable. Within a month and a half, from the middle of May when the first package came into our hands until the end of June, 622 titles in 780 volumes had been received, and further gifts are expected. Many of the publications represent limited editions that are now out of print, and much classified material published by the National Government is included.

Feinberg gift. Mrs. Charles E. Feinberg has presented the scarce proof-sheet of Walt Whitman's "For Queen Victoria's Birthday", May 24, 1890.

Friedman gift. Mr. Harry G. Friedman (Ph.D., 1908) has presented five pamphlets on sculpture published by Tiffany & Co. in 1907 and 1908.

Gellhorn gift. Professor Walter Gellhorn (LL.B., 1931) has made substantial additions to the collection of his notes, correspondence, and manuscripts.

Greeman gift. Mr. Richard L. Greeman (M.A., 1963) has for some time collected works on microfilm by and about the French author Victor Serge. These films have been presented to Columbia University, under certain suitable restrictions. Included is Serge's manuscript novel, *Les Années Sans Pardon*.

Halsband gift. Professor Robert Halsband (M.A., 1936) has presented several items of high importance. Among them are: Italo Montemezzi's *L'Amore dei Tre Re*, 1913, inscribed by the composer to Mrs. Halsband; a photographic portrait of Paderewski, glazed and framed, and inscribed to Mrs. Halsband; and a group of miscellaneous autographs and printed pieces relating to Josef Hofmann, John McCormack, Julia and E. H. Sothern, and Louis Syberkrop.

Hays gift. Judge Paul R. Hays has presented a large collection of his non-current papers to Columbia University.

Katz gift. Professor Joseph Katz of Miami University in Dayton, Ohio, has presented two collections of importance. One comprises the James Otis Hoyt family papers; the other consists of materials by and relating to Genevieve Earle, and will be added to the considerable file already in Special Collections.

Keally gift. Mr. and Mrs. Francis Keally have placed in Avery Library 68 volumes of standard architectural texts.

Kerr gift. Professor and Mrs. Paul F. Kerr have presented nearly 150 books and serials relating to geology and other scientific subjects.

Kidder Smith gift. Mr. G. E. Kidder Smith has presented to Avery Library a substantial collection of pamphlets, exhibition catalogs, programs, etc., mainly on contemporary church architecture and ecclesiastic art in western Europe.

Knickerbocker gift. Professor William S. Knickerbocker (A.B., 1917; A.M., 1918; Ph.D., 1925) has presented a fine letter by Ben Ray Redman (9 p.), 24 September 1920.

Lasker gift. The late Mr. Bruno Lasker of Poulsbo, Washington, added substantially to the collection of his papers which he placed in Special Collections some years ago. The present gift, made only a few days before his death, comprises further material on Mr. Lasker's history of his life career, namely, material covering the period 1957-1965, and material for his Study of Prophecies. The latter group—the result of several decades of accumulation—deals with conditions (psychological and physical), methods, history, and case studies of prediction. It comprises some 5,000 pages (in 33 binders) of abstracts and com-

ments; an index to abstracts by names, topics, and sub-topics; notes for a substantial bibliography; printed and manuscript materials; and the typed draft of an unpublished book, *Dates With Destiny*, 1964.

Longwell gift. Mr. Daniel Longwell (1922 C) of Neosho, Missouri, has made some rare and valuable additions to the Sir Winston Churchill Collection which he has established at Columbia. To be noticed at this time are three works by Churchill—the nearly unfindable *India* published in London by Thornton Butterworth, 1931 (a remarkably fine copy); the scarce 1908 edition of *Savrola*, issued as one of “Newnes’ Sixpenny Novels” in paperback; and a proof copy of *Step by Step*, 1931, with the chapter “Will Hitler Make Napoleon’s Mistakes?” which was deleted from the published version (a copy of which is included in the present gift). Mr. Longwell has also presented the first edition of Daniel Defoe’s *Memoirs of a Cavalier* (no date), remarking that Churchill commented in his *History of World War II* that he followed the style of Defoe as exemplified in that work.

Unrelated to the Churchill Collection, but nevertheless of primary interest, was the gift by Mr. and Mrs. Longwell of Brander Matthews’s *The Development of the Drama*, 1904, autographed by the author to Max Beerbohm.

Medina-Dimock gift. Judges Harold R. Medina (LL.B., 1912) and Edward J. Dimock have presented a most interesting legal manuscript to the Law Library. It is a Latin indenture (the lower unit), dated “in the octave of Saint Martin,” 1305, in the reign of Edward Longshanks, and it deals with the settling of a land claim involving the “manor of Throppil with appurtenances” before the King’s Court at Westminster. The settlement was in the favor of one John de Eure, but the deforciant, John Bertram, was granted balm in the amount of “one hundred silver marks.”

Meloney gift. Mr. William Brown Meloney (A.B., 1927) has

presented a collection of 149 volumes from his private library. Among the books in the collection is John Evelyn's *An Essay on the First Book of T. Lucretius Carus De Rerum Natura*, 1656, bearing Evelyn's manuscript annotations in preparation for a later edition that was never published. Also present are: the first complete edition of the works of Rabelais, Lyon, 1558; the Geneva, 1550, edition of the works of Machiavelli; Boccaccio's *Il Decamerone*, Venice, 1557; a remarkable pamphlet entitled *A Guide to the Central Park*, published in 1859 shortly after the park became a municipal reality; two manuscripts by Alfred Noyes ("On William Butler Yeats," which lacks the first page, and a poem, "Robin's Adventure"); three inscribed copies of *Jail Journal*, 1854 and 1868, by the Irish patriot, John Mitchel; and Eugene Field's copy of Sheridan's *Dramatic Works*, 1870, with Field's autograph and two loose pages of notes in his hand.

Parker gift. Mr. Bertram Parker of Williamsville, New York, has presented a fine photographic portrait, glazed and framed, of Woodrow Wilson. The portrait is autographed, "To my dear friend, Bainbridge Colby, Woodrow Wilson, 1923." It had been acquired by Mr. Parker's grandmother, the late Mrs. E. J. Bellinger, at an auction of the contents of the Colby residence near Jamestown, New York.

Parsons gift. Professor Coleman O. Parsons (A.B., 1928) has presented a three-volume set of Anne MacVicar Grant's *Letters from the Mountains; being the Real Correspondence of a Lady, between the years 1773 and 1807*, 4th edition, 1809. In presenting the set, Professor Parsons wrote: "Despite the title page, the temporal range of the letters is 1773, when the lady was seventeen, to 1806, when her age should not be referred to by gentlemen like ourselves. The volumes are interesting for her life in America; her discussions of literature . . .; her comments on Highland manners, economy, language, and superstition; and her unfavorable analysis of Mary Wollstonecraft's *Vindication*."



Cover of the booklet "by an officer of the park", which was published in New York by A. O. Moore and Company in 1859. (Meloney Gift)

Polanyi gift. Mrs. Karl Polanyi has presented a large collection of the papers, notes, and manuscripts formed by her late husband. Professor Polanyi served for many years on the Columbia faculty, beginning in 1947. One of his primary interests was the Ford Foundations' Interdisciplinary Project, which he directed from 1953 to 1955. The collection comprises his lecture notes while at Columbia; his "Memoranda" for the Interdisciplinary Project on economic aspects of institutional growth; notes and drafts for his various writings, including his *Semantics of General Economic History*, *Ports of Trade in Early Societies*, *Dahomey and the Slave Trade*, the first outline of *The Great Transformation*, early drafts of his unpublished *The Livelihood of Man*, the plan (later abandoned) for *Freedom and Technology*, and drafts and notes for various articles and shorter works.

Rabinowitz gift. Mr. Aaron Rabinowitz has presented three useful works in editions not previously in the Columbia collections: *Memoirs of the Sansons*, 1876; *The Cream of Leicestershire* (by Captain Edward Pennell-Elmhirst), 1883; and *The Journal of Montaigne's Travels in Italy*, 1903.

Rouse gift. Miss Mary S. Rouse has presented additional materials from the library of her brother-in-law, the late Leonidas Westervelt (1903 C). The gift includes books, scrapbooks, portrait photographs (many of them autographed) of theatrical personages, and other materials related to the theater. Of special note are eight typed scripts of plays by Westervelt, and an extra-illustrated set of *Macready's Reminiscences*, 1875, originally two volumes but extended to four by the insertion of autographs, letters, pictures, playbills, and the like.

Taylor gift. The professional library of Dr. Howard C. Taylor (M.D., 1891), former Chairman of the Department of Obstetrics and Gynecology, was presented to the Medical Library in the Spring of this year. That portion of the collection which was not



B. F. KEITH'S
NEW UNION SQUARE THEATRE.

PERFORMANCE CONTINUOUS FROM 12.30 to 10.45 P.M.

180TH WEEK OF THE SEASON
 —OF—

REFINED AND HIGH-CLASS VAUDEVILLE.

COMMENCING MONDAY, AUGUST 27, 1897.

Second and Final Week of the 30-minute War Play.

"RALLY 'ROUND THE FLAG!"

By LEONIDAS WESTERVELT.

(Produced under the supervision of JOSEPH HART.)

THE CAST.
 JOSHUA FLINT, a veteran of the Mexican War Mr. JOHN ELLSLER
 REBECCA, his daughter Mrs. HAMIE RYAN
 TOM FARRELL, a Pope's foreman Mr. EDWIN MORGANT
 SCENE: Joshua's home at Chantilly, near Bull Run. TIME—August 2, 1862.

Scenes from the Civil War play by Leonidas Westervelt
 in which John Ellsler starred. (Rouse Gift)

already present in the Medical Library was added to the Library's resources. The balance of the gift will be housed in the Department of Obstetrics & Gynecology as a working collection for the members of the Department, and will thus serve to strengthen the Library's resources and services by making more readily available additional copies of frequently consulted materials.

Terhune bequest. The late Anice Terhune (Mrs. Albert Payson Terhune) has bequeathed to Columbia a full set of the books written by her late husband (A.B., 1893), together with a number of other works from his library, including the deluxe edition of William Beebe's *Monograph of the Pheasants*, in four large volumes.

Upjohn gift. Professor Everard Upjohn has presented to Avery Library a number of 19th-century items, including a complete run of the very rare American art magazine, *The Linner*, numbers 1-6, 1895.

Warren gift. Dean William C. Warren (M.A., 1952) has presented to the Law Library a substantial collection of books and pamphlets, mainly dealing with federal taxation, corporations, and related matters.

Whicher gift. Mrs. George F. Whicher (A.M., 1911) has presented a fine group of letters received by her husband, the late Professor George F. Whicher (A.M., 1911; Ph.D., 1915). Five of the letters are from John Erskine (1914 to 1922); one is from Lewis Mumford (1929); and five are from William P. Trent (1914-1915).

Williamson gift. Mrs. Charles C. Williamson has presented the papers and correspondence of her late husband (Ph.D., 1907; LL.D., 1929). It is a magnificent collection, emphasizing Dr. Wil-



Illustration by Archibald Thorburn for William Beebe's *Monograph of the Pheasants*. (Terhune bequest)

liamson's wonderful versatility of interest. The correspondence covers the periods of his college years and his positions at Bryn Mawr, the New York Public Library, the Carnegie and Rocke-



Dr. C. C. Williamson (left) with friends on the side terrace of his house at Hastings-on-Hudson.

feller Foundations, his long service at Columbia as Director of Libraries and Dean of the School of Library Service (1926-1943), and his multitude of intellectual activities after his "retirement."

Wisan gift. Professor Joseph L. Wisan, Chairman of the Department of History at City College, has presented two volumes of lecture notes taken by Holland Thompson (A.M., 1900; Ph.D., 1906) from Professor Herbert Osgood's course in Colonial American History at Columbia in 1900 and 1901.

Notable Purchases

Manuscripts: The Law Library reports the purchase of a small legal manuscript in Latin, dated October 4, 1301. It is of English interest, and consists of two vellum leaves stitched together. One

leaf contains a writ ordering the Sheriff of Lincolnshire to investigate an alleged trespass in and theft of timber from the woods of Mysne in Kirketon Manor, which was owned by the Countess of Cornwall, Lady Margaret de Clare. The other leaf contains particulars of the resulting enquiry, and bears the seals of the six officiating jurors.

An acquisition of singular interest is a manuscript volume containing orders, commissions, and instructions from the Continental Congress transmitted to John Jay while he was in Madrid during 1779 and 1780. It was at first thought that the documents had been copied into the book by Jay himself, but careful examination showed the handwriting to be that of Henry Brockholst Livingston. In all, the volume contains fifteen documents of the greatest significance—Jay's commission as Minister to Spain, his instructions for conducting affairs at the Court of Madrid, the secret article in the Treaty of Alliance between France and the American colonies, instructions to Benjamin Franklin and John Adams for negotiating peace with England (in which negotiations Jay subsequently assisted), letters to Jay from the Congress, and orders from the Treasury Board regarding secret markings on bills of exchange.

Of scientific interest is a volume by the 18th-century French mathematician and astronomer, Jean Baptiste Joseph Delambre. Containing 420 printed and 46 manuscript leaves, the volume comprises working materials very possibly used by Delambre in preparation for his "*Tables astronomiques calculées sur les observations les plus nouvelles*", which he did in collaboration with Joseph Jerome de Lalande, and which were published in the third (1792) edition of Lalande's *Astronomie*.

A collection of 4,393 pieces—the surviving early files of the famous printing equipment firm of R. Hoe & Co.—was purchased during the summer. It includes letters, accounts, estimates, and indexes, covering the period 1834-1858, with additional files for July-August, 1853; March, 1855; September-October, 1857; January, February, April and June, 1858; and January, 1865.

Printed Works: A splendid two-volume set of *De Vitis . . . Clarorum Philosophorum* by Diogenes Laertius, printed at Amsterdam in 1692, has been acquired. It is the large paper edition, magnificently bound by Roger Payne in dark blue straight-grained morocco, gilt tooled, for Sir Mark Masterman Sykes (1771-1823).

Notice should be taken, too, of the beautiful edition of Dante's *La Divina Commedia*, published by Canesi in Rome, 1965, the 700th anniversary of the poet's birth. The edition is enhanced with faithful reproductions of the famous drawings by Sandro Botticelli.

Finally, we have acquired a portfolio of superbly executed "intaglio-relief" prints by the Canadian artist, Saul Field; the set is entitled *Themes from the Old Testament*, and bears the date 1964. Mr. Field's method of preparing and printing his plates, in full, vivid colors, is completely his own, and the results are unique in the same sense that William Blake's illuminated books are unique—no two can be *exactly* alike.

Activities of Friends

FINANCES

In the November issue we publish the annual statement of the amount which has been contributed by the Friends during the twelve-month period ending on March 31. During the year, \$10,610 in unrestricted funds and \$1,941 for specified purposes were received, making a total of \$12,551. Such gifts from the Friends over the past fourteen years now amount to \$232,438.

In addition to the monetary gifts, the Friends have during the year augmented the Libraries' resources for research by presenting rare books, manuscripts, and other items having an estimated value of \$83,258. This brings the fourteen-year total of such gifts to \$712,610. (The principal items have been described in "Our Growing Collections.")

The comparative figures for contributions during the past years are indicated in the following table.

	<i>Unrestricted gifts</i>	<i>Special purpose gifts</i>	<i>Total gift funds</i>	<i>Book and manuscript gifts</i>	<i>Total value of gifts</i>
1950-52**	\$ 4,348.00	\$ 41.00	\$ 4,389.00	\$ 2,515.00	\$ 6,904.00
1952-53	4,423.00	4,133.00	8,556.00	43,653.00	52,209.00
1953-54	3,166.00	13,224.00	16,390.00	53,643.00	70,033.00
1954-55	2,413.00	29,930.00	32,343.00	15,251.00	47,594.00
1955-56	4,471.00	13,977.00	18,448.00	22,381.00	40,829.00
1956-57	3,755.00	28,975.00	32,730.00	17,937.00	50,667.00
1957-58	5,464.00	15,477.00	20,941.00	67,791.00	88,732.00
1958-59	5,516.00	8,811.00	14,327.00	13,286.00*	27,613.00*
1959-60	7,408.00	5,280.00	12,688.00	36,980.00	49,668.00
1960-61	7,642.00	1,121.00	8,763.00	71,833.00	80,596.00
1961-62	9,821.00	4,131.00	13,952.00	100,917.00	114,869.00
1962-63	15,798.00	5,763.00	21,561.00	113,827.00	135,388.00
1963-64	10,634.00	4,165.00	14,799.00	69,325.00	84,124.00
1964-65	10,610.00	1,941.00	12,551.00	83,258.00	95,809.00
	<u>\$95,469.00</u>	<u>\$136,969.00</u>	<u>\$232,438.00</u>	<u>\$712,597.00</u>	<u>\$945,035.00</u>

** December 1950-March 1952. Later years begin April 1 and end March 31.

*Corrected figures.

As of September 20, 1965, the membership total was 574. The above family memberships comprised 909 individuals.

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Credit for some of the illustrations in this issue is acknowledged as follows: (1) *Article by Richard B. Morris*: The silhouettes of Sarah and Robert Townsend are from Morton Pennypacker's *General Washington's Spies* (Brooklyn, N.Y., Long Island Historical Society, 1939); the drawing of Dr. Edward Bancroft concealing a message in the garden is from *American Heritage*, volume VII, no. 3 April 1956. (2) *Article by John Joseph Stoudt*: The drawing of the Ephrata Cloister is from a card (Yorkcraft, 2318); the drawing of Beissel and two followers is from Julius Friedrich Sachse's *The German Sectarians of Pennsylvania, 1742-1800 . . .* (Philadelphia, Printed for the author, 1900); the drawing of the Ephrata sister is from The Pennsylvania-German Society Proceedings and Addresses at Harrisburg, October 25, 1901, vol. XII (The Society, 1903). (3) *Article by Peppino Mangravite*: The Botticelli drawing is from Dante Alighieri *La Divina Commedia* illustrata da Sandro Botticelli (Rome, Editrice Nanni Canesi, n. d.); the Blake drawing is from *The Divine Comedy* (N.Y., Heritage Press, 1944); the remaining drawing, which is reproduced through the courtesy of the Museum of Modern Art, is from Robert Rauschenberg's *Drawings for Dante's Inferno* (N.Y., Harry Abrams, 1964). (4) *Article by Luther Evans*: The photograph of the three Liddell sisters is a Times Wide World Photo; the page of the original manuscript of *Alice's Adventures Under Ground* is from a facsimile (N. Y., Panda Prints, Inc., n. d.); the photograph of Luther Evans presenting the original manuscript is by Keystone Pictures, Inc. (5) The photograph of "Alice at Columbia" is a Wide World Photo.

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